(albeit disorganized)

Notebook of a Thinking Piano Player

- Concept:

The danger of "playing by ear" is the circumvention of awareness, the human gift. Following the ears involves the "mystical, magical" participation of muscular reflex, a commodity common to all animate organics.

Instrumental music, being an endeavor of physics, involves coordination. Muscular control (including required mental preparedness), is more directly related to the eyes than the ears. Therefore, the performer is advised to keep his eye (or that of mind)

* See Carl Sagan's Dragons of Eden for concept of brain foremost, that his ear may freely deliver.

* Without research, I presume sight to be a more advanced, complex evolutionism to hearing. It is the sense of objectivity, overview, awareness; least of all to be instinctually influenced. Even sightless, the human still sees, as his intelligence delves to create. Therefore I profess to pursue by visual conception.

— In pianism, it is essential to realise the importance of hand-eye

contact. It is simply the most direct way of placing human justification upon the keyboard.

— Concept: The Dancing Bear
alt: Nightengale (Parakeet.)
Collar & whips, incarceration, sadism — all have their place in the performance/entertainment business. The industry is pervaded with the desire to succeed, which ultimately degenerates into conformism. "The Machine" takes over, ruling and obliterating even the best of minds. There are those

in the business who simply meet demand - mirroring thought patterns, as it were - which is admirable, and certainly most profitable. They are unwitting slaves

The conceiving performer meets resistance. This is most easily related to the creative act - composition - however, the thinking pianist (or whatever) is all of the same. Despotism flows toward the audience not vis a versa.

The Dancing Bear is entertaining as a poor imitation of humaness,

yet unfathomly awesome as its natural, powerful self.

⇒ the artist assumes another, insincere identity the second he removes himself from his own forest through.

→ When the bear does not dance, but prefers to express its worth, the audience must appreciate it on a more intense level.

— The Grandfather Concept

"One must be able to stop during a performance to justify its occurrence."

- Concept: Focused intensity.
  Total/spiritual concentration is a learned, practiced, & calculated function.

- Open minds:
  The player dictates in the sense that his uncompromising playing exposes the prejudices & preconceptions of the audience

SKETCHES – Stephen Metzler

For Philosophic Wine Memoirs

— Treatise in vignettes attempting to illustrate & define personal philosophy and conflicts regarding wine, music, and various sensual mediums.) Reflections upon the sources and attainment of daily self-satisfaction. A cry of defiance and a recognition of institution simultaneously. (necessity)

— Treatise Unification (Thematism):
[The ultimate value of structure by association – the frustration of totally non-confined existence]

— Perception as existence.
– A DEFINITION OF FREEDOM'S VALUE ENABLING INDIVIDUAL PURSUIT OF MANIA (i.e. Specialty, vocation) FOR MAXIMUM EFFICIENCY OF MAN/LABOR WITHOUT GUILT & RESULTING PSYCHOLOGICAL SUICIDE. —

– A cry in the wilderness –

– By combining lasting notes and philosophy attainment of personal expression.